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UNIVERSITY OF IDAHO
COLLEGE OF AGRICULTURE
EXTENSION DIVISION

E. J. IDDINGS
Director

SECOND CLOTHING BULLETIN

(REVISED)

By

VIVIAN MINYARD
Extension Specialist in Clothing

UNIVERSITY OF ARIZONA
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COOPERATIVE EXTENSION SERVICE IN AGRICULTURE AND HOME ECONOMICS OF THE STATE OF IDAHO, UNIVERSITY OF IDAHO, COLLEGE OF AGRICULTURE, AND UNITED STATES DEPARTMENT OF AGRICULTURE COOPERATING

BOYS' AND GIRLS' CLUBS

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Requirements for Second Year Clothing Members

1. Make a pair of shorts.
2. Make a pair of pajamas or slacks.
3. Patch a garment, using a hemmed patch.
   Note: A sample patch is allowed for the exhibit though it is preferred that you use the hemmed patch on an article of clothing that needs mending.
4. Make a cotton school dress.
5. Judge each article made, using score cards given in bulletin.
6. Keep a record of your work, and submit a final report.
7. Exhibit, at community, county, or district fair, the articles you have made.

Second Clothing Bulletin*

By

VIVIAN MINYARD

Extension Specialist in Clothing

Problem I

Shorts

YOUR first problem is to make a pair of shorts. They may be for underwear or for sport wear. You should decide which type you have the most need for in your wardrobe.

I. Design

Styles for underwear change with the styles for outer garments. Underwear must be designed to fit smoothly, with no bulky fullness to detract from the appearance of the dress.

Fig. 1
Shorts fitted at waist line.

The most desirable styles for underwear are those made with fitted waist lines. Darts are used to fit the garment at the waistline. *(Fig. 1)* These garments are sometimes cut on the bias so they will fit smoothly.

Sport shorts usually are cut along tailored lines with pleats used for fullness. They are fitted at the top with bands. *(Fig. 2)* You may want to make a blouse and detachable skirt for a complete outfit.

Select a commercial pattern from which to cut your shorts. The patterns are numbered according to age or hip measure.

II. Materials

Soft, light-weight materials such as nainsook, longcloth, Berkley cambric, and other smooth cotton fabrics may be used for underwear.

Use cotton print, Indian head, shantung, or similar weight materials for sports shorts.

Study your pattern to determine how much material you will need to purchase.

You will need a suitable size thread, buttons and, for some styles, elastic. You

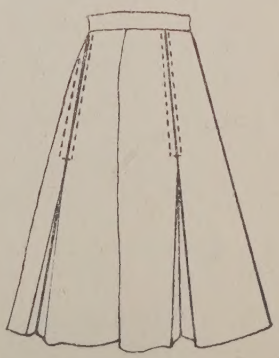

Fig. 2
Sport shorts with fitted band and pleats for fullness.

*Revised, 1939, from material originally prepared by Miss Marjorie Eastman, formerly Extension Specialist in Clothing.

may use zippers in sport shorts if you wish.

Straighten and press the material.

III. Cutting.

Follow the guide which comes with the pattern as you pin the pattern on the material.

IV. Making

1. *Joining.* Sometimes it is rather hard to know which edges of the shorts should be sewed together first.. The notches on the commercial pattern will help you with this.

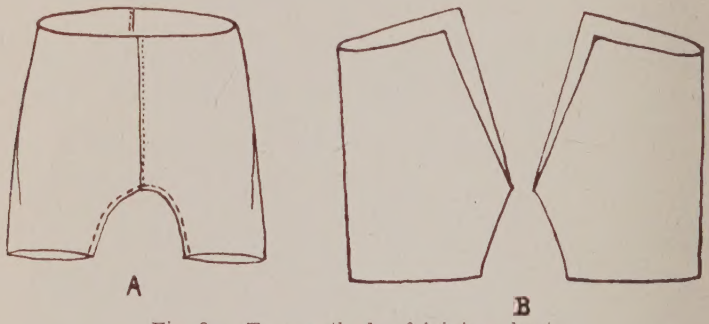

Fig. 3. Two methods of joining shorts.

You will notice that there is extra length on the back of the shorts to allow you to sit down comfortably. To make the shorts, join these two edges in a fell seam, and join also the two front edges, then sew up the leg seams in one continuous seam *(Fig. 3-A)*.

Another method which may be used is the sewing up of each leg seam, then sewing the back edges and front edges together in a continuous seam *(Fig. 3-B)*.

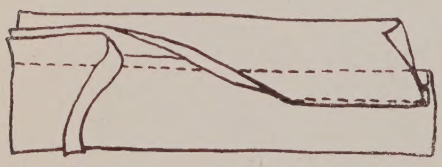

Fig. 4. Stitched fell seam.

2. *Fell seam.* This is a good seam for shorts because it is flat and smooth.

Baste the seam with the two wrong sides of the material together, and stitch on the finished line *(Fig. 4)*.

Crease the seam flat, trim off the under edge, and turn in the upper edge to make the finished seam 3/16 to ¼ inch wide. Stitch on the folded edge.

3. *Finishes.*

(a) *Darts or pleats.* Stitch all darts necessary for fitting. Be careful to stitch each of these to a fine point to prevent the garment from bulging on the right side.

Baste pleats in place and stitch down as far as necessary to fit the garment well down to the hips.

(b) *Bound placket.* If bands are used for both back and front, or if the garment is cut on fitted lines so that there is no fullness at the top, you should make bound plackets at one or both sides to allow for putting on the garment.

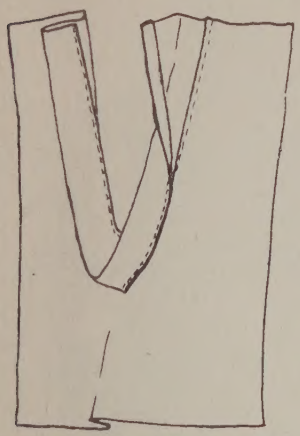

Fig. 5. Bound placket.

To make a bound placket, make a slash, or if on seam leave seam open the desired length. Cut a straight piece of material twice this length plus ½ inch, and about 1¼ inches wide. Use this piece to bind the slash. *(Fig. 5).* First sew the piece to the wrong side, then fold it over to the right side, the folded edge just covering the first line of stitching. Stitch on the folded edge on the right side.

(c) *Bands.* The waist line of the shorts may be finished with a straight or fitted band. In this case, the fullness at the top of the shorts is gathered or pleated in to fit the band, or is fitted out in darts. In some designs, the band is used only across the front, the back being finished with a hem through which elastic is run.

The width and shape of the bands vary with the style of the shorts. They should be made the right size to fit comfortably.

Bands usually are sewed on with two stitchings. If putting bands on legs or on back and front of shorts at the waist line, first sew across the ends of the bands, making a plain seam to the wrong side. Pin the band to the wrong side of the shorts, matching the center of the band to the center of the shorts.

Baste and stitch band in place. Bring the free edge of the band over to the right side, turn the seam allowance under and baste in place so that this folded edge just covers the line of stitching. Stitch on the folded edge from the right side.

If you prefer, the band may be stitched first to the right side, then folded over to the wrong side and hemmed into the line of stitching by hand.

Fasten with buttons and buttonholes *(see First Clothing Bulletin, Problem II*). These buttonholes should be made at right angles to the edge, so that when the band is buttoned the button is pulled against the end of the buttonhole. This end should have a fan-shaped finish. If the buttonhole is made parallel to the edge so that the button pulls against the side of it, the button slips out too easily.

(d) *Facings.* The bottom edges of the shorts can be finished by facing with a bias strip of the material or a French binding. Sometimes a 1 inch hem is also used for a finish.

A bias strip for facing should be cut 1½ inches wide. Stitch it on to the right side of the garment with the right sides together. Turn and hem down by hand on the wrong side.

If you wish to use a French binding, refer to First Clothing Bulletin, Problem VI.

Launder the shorts if necessary, and press them well.

Problem II

Pajamas or Slacks

YOU should make the garment for which you have the greater need in your wardrobe. If you make slacks, it will not be necessary to make a blouse.

I. Design

Choose a simple, commercial pattern. Since pajamas have become popular for a variety of uses, we find fashion giving us a variety of styles.

Sleeping pajamas are simplest in design and may be made in light, delicate colors; lounging pajamas are more extreme in style and richer in color and materials; those for beach wear are made of sturdy materials, in sport styles, usually of gay colors or patterns.

Attractive designs may be worked out by using a figured material trimmed with plain bands of the same material; a plain color trimmed with a figured or striped material; or a plain color for trousers and a figured material for the top of the pajamas.

Slacks are usually quite tailored with pleats, tucks, buttons or zippers for trimming.

II. Materials

The material chosen should be becoming, attractive in appearance, soft enough to be comfortable, and durable enough to stand wear and laundering.

Pajama checks or stripes, cotton crepe, or mercerized cotton materials are suitable for sleeping pajamas. If you wish a heavier material, outing flannel or a light weight sateen may be used.

Beach pajamas usually are made of print, broadcloth, or other dress materials.

Slacks may be made of broadcloth, woolen fabrics, or other firmly woven materials. Dark colors are preferred.

Your material should be at least 36 inches wide. Your pattern will tell you how much material you will need.

III. Making

Check the pattern and make any necessary alterations, using the directions given in Problem IV. *(See Fig. 6 also).*

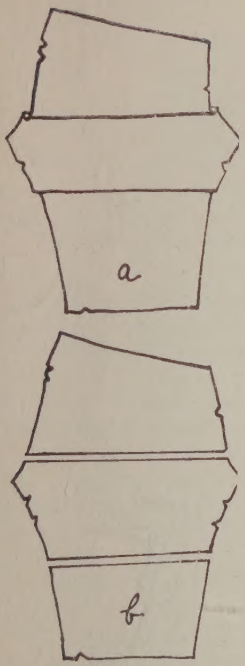

Fig. 6.
Altering length of pajamas.

Read and follow carefully all directions on the pattern envelope and on the sheet which is included with the pattern. These suggestions will tell you about the folding of the material, the placing of the pattern for cutting, the seam allowances, and the marks to show which parts of the pattern are to be joined together.

You will notice that the trousers of pajamas or slacks are similar to the shorts, except that they are longer.

If there is a right and wrong side to your material, care must be taken to prevent cutting the two halves of the trousers for the same leg. Fold the material crosswise, with the two right or two wrong sides together, then pin the pattern in place and the two halves will be cut correctly.

French seams may be used for pajamas, except those of tailored styles, which should have flat fell seams.

Flat fell seams should be used for slacks.

In making the trousers, sew the leg seams first, then join the two parts in a continuous seam. Press every seam or other finish as soon as it is made.

The top of the pajama trousers or slacks may be finished with a fitted band. When bands are used, you should make bound plackets at the sides before putting on the bands. If zippers are used instead of plackets they should be sewed in before the bands are applied. If you are making sleeping pajamas, you may finish the top of the trousers with a hem through which elastic or tape is run.

The bottom of the trousers may be finished with a hem, binding, or a band of contrasting material.

In the blouse part, the shoulder seams are made first. The neck finish can be made more easily before the side seams are sewed up. This finish may be a fitted facing, binding, or collar. The side seams are made next.

The bottom edge of the blouse is finished with a hem, facing, or binding, and the sleeve or armhole with a binding, facing, or cuff, depending upon the design chosen for the pajamas.

Problem III

Hemmed Patch

I. Mending

Mending is a necessary part of the clothing project.

If you learn to mend well, you can not only keep your own clothes in good repair, but help with the family sewing as well.

Mending includes sewing on buttons, snaps, or hooks; sewing up rips in seams or other finishes; darning; and patching.

Patching is the mending of a hole or worn place by putting in a piece of material rather than weaving in threads as in darning.

II. Hemmed Patch

1. *Use.* There are various kinds of patches. The hemmed patch is one of the most useful because it is strong and durable, and will stand laundering. It may be used to mend underwear, aprons, wash dresses, overalls, shirts, and household linens.

2. *Preparation.* The material used for the patch should match that of the article to be patched if possible. New material does not look well on an old, faded garment.

Trim away all worn parts around the hole, cutting along the threads to make a square or rectangular hole. A patch of this shape is easier to put on and less conspicuous than a round one or one of irregular shape.

Cut the piece for the patch large enough to cover the hole and extend ¾ to 1 inch beyond the hole on all sides.

3. *Application of patch.* Pin the patch in place on the wrong side of the article, lapping it the same amount on each side of the hole, and matching the thread or design of the garment. The lengthwise threads in patch and garment should go the same way. Baste the patch in place.

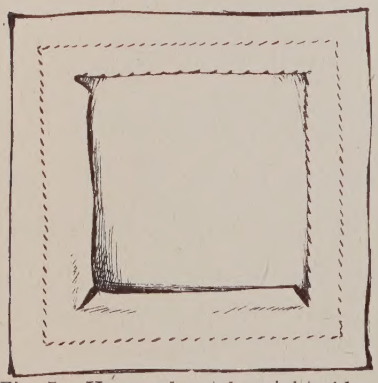

Fig. 7. Hemmed patch—right side.

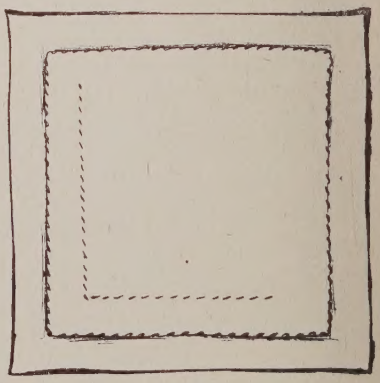

Fig. 8. Hemmed patch—wrong side.

Turn in the raw edges of the garment about ⅛ inch, and baste down to the patch. It will be necessary to clip each corner diagonally *(Fig. 7)*. Hem these folded edges down to the patch with hand hemming stitches.

If necessary trim the edges of the patch on the wrong side so that they are even in width. A ⅜ inch allowance is enough for most materials. Turn in ⅛ inch around the edge of the patch, baste in place and hem down to garment by hand *(Fig. 8)*.

Remove bastings, and press patch carefully.

Time may be saved by stitching this patch by machine on articles on which machine stitching is not objectionable.

Problem IV

Dress

FOR this problem it is preferred that you make a cotton school dress with set-in sleeves, as this is one of the important things you should learn in second year.

You will first need to do some careful planning if the finished dress is to be attractive, becoming to you, and suited to its use. Study yourself. Study designs and colors before choosing your pattern and material.

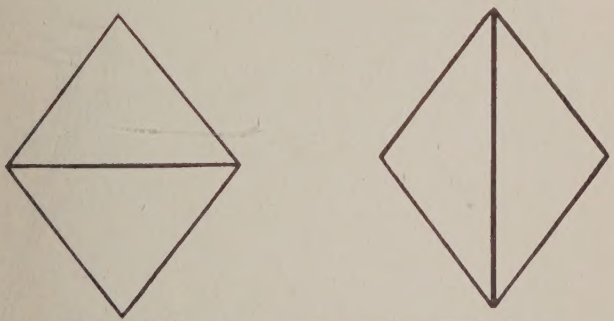

Fig. 9. Effect of crosswise and lengthwise lines.

I. Choosing the Design and Pattern

There are many types of girls and many different designs. Your problem is to choose the design best suited to you and to the material you plan to use.

The right lines will help you make the most of your appearance, while the wrong lines will have just the opposite effect.

Every dress has certain lines made by the seams used to join the parts of the dress, such as the armhole seam, shoulder seam, and seam joining the waist and skirt; other lines are made by trimmings of various kinds, including pleats, ruffles, tucks, buttons, belts, collars and cuffs, and embroidery.

Study designs in magazines and pattern books. Notice the lines or parts of the dress used to form the design in each case.

Most young girls have normal, well proportioned figures, but some are quite short and plump, and others are tall and thin. These girls need to give special thought to the style of their dresses.

Lines for the stout, plump girl

The stout, plump girl should avoid using any line which calls attention to her width. Crosswise lines lead the eyes across the figure and so give us an impression of greater width. Notice that the same object looks narrower when a lengthwise line is used. Judging from Figure 9, we should say that a girl who is inclined to be stout should choose the following:

1. Neck lines that are high, V-shaped, oval-shaped, and narrow collars.
2. Shoulder lines that are normal, with a plain armseye.
3. Sleeves that are long and close fitted. Cuffs should be of self material.
4. Skirts that are straight or slightly flared. Narrow panels and inverted front pleats are good.

She should avoid designs with crosswise lines such as wide bands or tucks, wide or conspicuous belts, ruffles, large pockets, or wide collars.

Lines for the thin girl

The thin girl may use some crosswise lines, particularly if she is tall, for these lines will make her look shorter and wider. She should choose the following:

1. Neck lines that are broad, round, and low.
2. Shoulders that have broad effects through use of yokes, wide collars of contrasting color, and raglan sleeves.
3. Sleeves that are full and short, with cuffs of contrasting color.
4. Wide or crushed belts of contrasting color.
5. Peplums, wider panels, and full skirts.

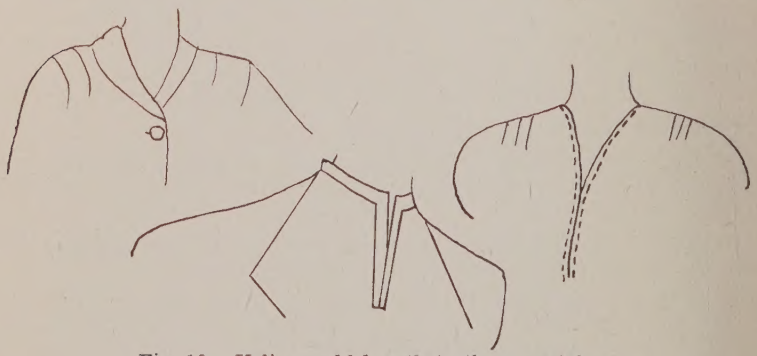

Fig. 10. V-lines add length to the round face.

Neck lines

Special thought should be given to choosing neck and collar lines. The neck line is a frame for the face, and it should be a becoming one.

Study the shape of your face. It may be the oval shape which is a "happy medium." In that case you can wear a great variety of

shapes of neck and collar lines. Your choice is more limited, however, if you have a round face, a long, thin face, or a square chin. Remember that the repeating of a line makes it more noticeable. For example, if you have a round face, and repeat that line in a round collar, the face looks more round than ever. V-lines are more becoming *(Fig. 10)*. A soft, rounding line may be just right for the long, thin face *(Fig. 11)*; a long, pointed collar would add to the length of the face, so should not be used. Square neck lines are bad for the broad, square face; a long, pointed line, not too severe, would be a better choice. It would lead the eye downward, rather than across the face. Look through your pattern books and decide on several collar lines that would be suitable for the various types of faces.

Fig. 11. Soft, rounding lines are becoming to the long, thin face.

Lines suited to each other. The lines of a dress must be suited not only to the person, but also to each other. That is, the lines of the dress, or of the dress and trimming must be so combined that they seem to belong together.

Lines of a dress agree with each other when the same type of line is used throughout. Straight and curved lines may be combined in the same dress, but the use of a variety of lines often makes a confused effect. You would not put a round collar and pointed cuffs on the same dress. A dress with round scallops at the bottom and pointed finish at the waist line would also be poor in design.

II. Choosing the Material.

1. Prints, ginghams, cotton broadcloth, Indian head, beach cloth, poplin, chambray, percale, or other medium-weight cotton materials should be used.

2. Choice of color. Choose colors that are becoming to you, bringing out the best in the coloring of your hair, eyes, and skin. Never select a color just because it is the latest fad, or because it looks well on someone else.

Since no two people have exactly the same coloring, no hard and fast rules for choosing the most becoming colors can be given. The best way is to try them out, holding samples of various colors up to the face to see if they make the complexion look clearer and bring out the best tones in the hair and eyes.

Blondes usually find blue, green, and purple becoming, if chosen in the right tints and shades. Brunettes are more likely to wear the warmer tones of red, yellow, orange, and brown. Girls of the medium

or in-between type, with a clear complexion, have quite a variety of colors from which to choose. Auburn-haired girls may select the blues and greens which emphasize the color of the hair or the brown tones which blend with it.

Remember that these are only general rules. Every color has many tones, all varying in becomingness. For example, a girl to whom dark blue is becoming might not be able to wear a bright blue. One who would wear dark brown very well might not find neutral tans becoming.

Soft colors are more generally becoming than brilliant ones. Bright, intense colors can be worn best by people with clear skins, good color, and considerable contrast in coloring such as we find

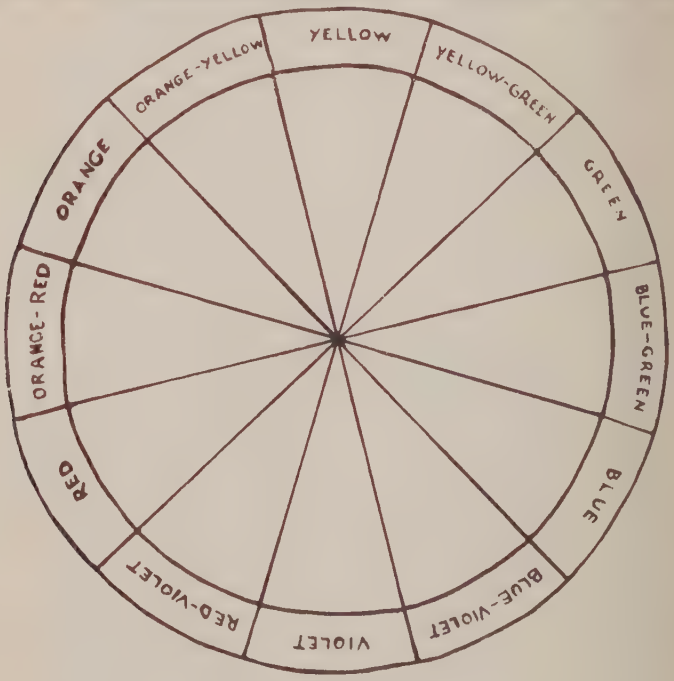

Fig. 12. Color circle.

with dark hair and eyes. People of delicate coloring will find that soft, pastel tones are better suited to them than bright colors, which are likely to be overpowering.

Some colors are quite easy to wear. These include dark blue, bronze green, dark wine, flesh, apricot, salmon pink, and turquoise blue. Others, such as bright, hard blues, bright yellow-greens, and deep, bright purples, are very difficult to wear.

A mixture of colors, as in a print, or a color softened by a light tone near the face may be more becoming than a plain, unrelieved color.

Find and wear those colors which are suited to *you*.

A school dress should not be so light in color that it soils easily. Dark, bright colors are practical. Prints are colorful and attractive, yet do not show soil or wrinkles. Bright accessories, such as hat, scarf, tie, or handkerchief may be used to give color to a dress that is neutral in tone.

3. Color combinations. The material or bias tape used for trimming must harmonize with the color of the dress, that is, the two colors must look well together.

If your dress is to be made of a print, one of the outstanding colors in the print is usually a good choice for the trimming.

If you are using two plain colors, it is important to choose the right colors and the right tones of those colors. In Figure 12 you have the names of 12 colors arranged in the form of a circle or color wheel. Any one of these colors may differ in two ways: (1) In lightness and darkness, as light blue and dark blue, lavender and purple, orange and brown, or pink and red; (2) In brightness, as bright red and dull red, bright green and gray green, orange and tan.

Three simple ways of combining colors are given here:

(a) A *one-color harmony* is made by using different tones of the same color. We use this kind of harmony when we combine tan and brown, dark and light blue, or various tints and shades of green or any other color. When planning a one-color harmony we should take care that the tones used are not so much alike that the result is uninteresting or monotonous. For example, a tan dress trimmed with orange and brown bias tape would be more interesting than one on which several medium shades of tan were used.

(b) A *neighboring color harmony* is made up of colors which are next to each other on the color circle, for example, green beads with a navy blue dress. Autumn colors of red-brown, orange, and gold may be used to make beautiful neighboring harmonies, and are often seen in prints.

(c) A *complementary harmony* is made by combining two colors opposite each other in the color circle (red and green, yellow and purple, orange and blue). Great care must be used in working these colors. There is such great contrast between them that they may clash instead of harmonize unless the right tones are chosen. We may combine light pale tones, such as delicate pink and green, or yellow and lavender. We may use dull tones, as dull blue and tan (which is a neutral orange), or we may combine neutral colors with a bright one, as in a dull blue dress which has a tie or scarf of tones of tan and bright orange.

4. If possible, get samples of material ahead of time, and test them for wear and laundering as suggested in the *First Clothing Bulletin.*

5. Before actually buying the material it may be well to see whether you can obtain the trimming you need. Sometimes it is impossible to find the right color of material or bias binding to harmonize with the color of the cloth you have planned to use for the dress. In that case you should select another material because

trimming which is "off-color" will spoil the appearance of your dress.

6. Consult the pattern envelope to see how much material you need. The table on the envelope gives the amounts of various widths of material necessary for that particular pattern.

7. If material has not been shrunk, you should shrink it before making the dress. Directions for doing this are given in the *First Clothing Bulletin.*

III. Use of Commercial Pattern

1. Before starting to use your pattern study the pattern envelope, pattern, and sheet of directions.

Each pattern has certain marks, consisting of notches, perforations (holes), figures, or written directions. These markings tell you how much is allowed for seams and hems, which parts of the pattern should be placed on the straight of the material, how the various parts should be joined together, and where pockets or other trimmings should be placed. Diagrams showing how to place the pattern in order to save the most material are sometimes given.

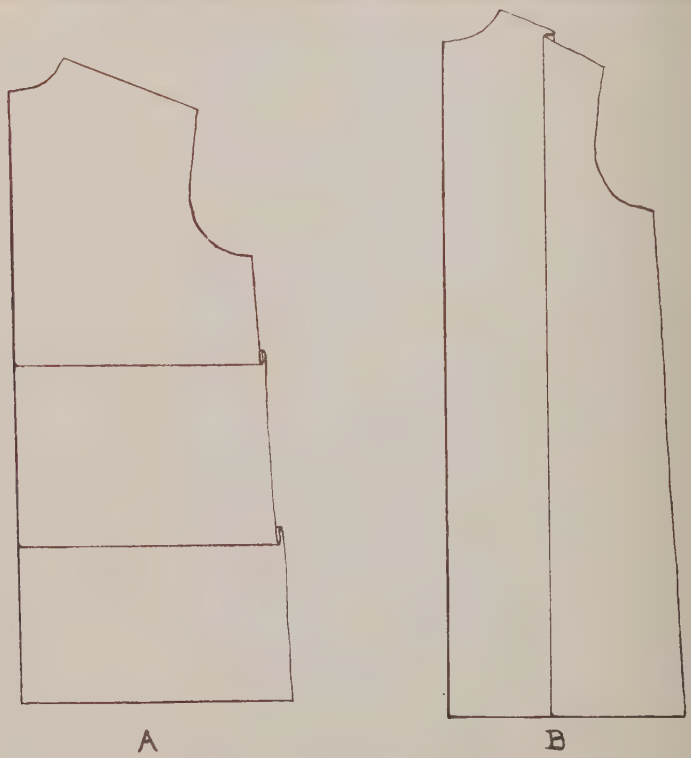

Fig. 13.
A—Method of shortening dress pattern.
B—Method of narrowing dress pattern.

Suggestions as to the order of work, and the processes of construction are also furnished with some patterns.

You can easily see that you will save time and get better results by studying your pattern and taking advantage of all the help it can give you.

2. Even though you have bought the right size, your pattern may need some alteration. Hold it up to you to see about the length and width. Notice especially the proportion of the waist and skirt parts of the dress. If the pattern needs to be made larger or smaller, use the methods given here.

3. *Alteration of pattern.* When altering the size of a pattern, care should be

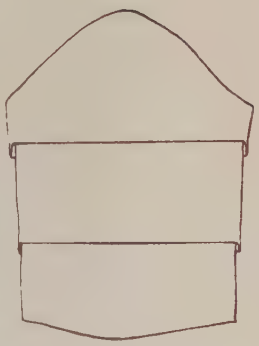

Fig. 14.
Method of shortening sleeve pattern.

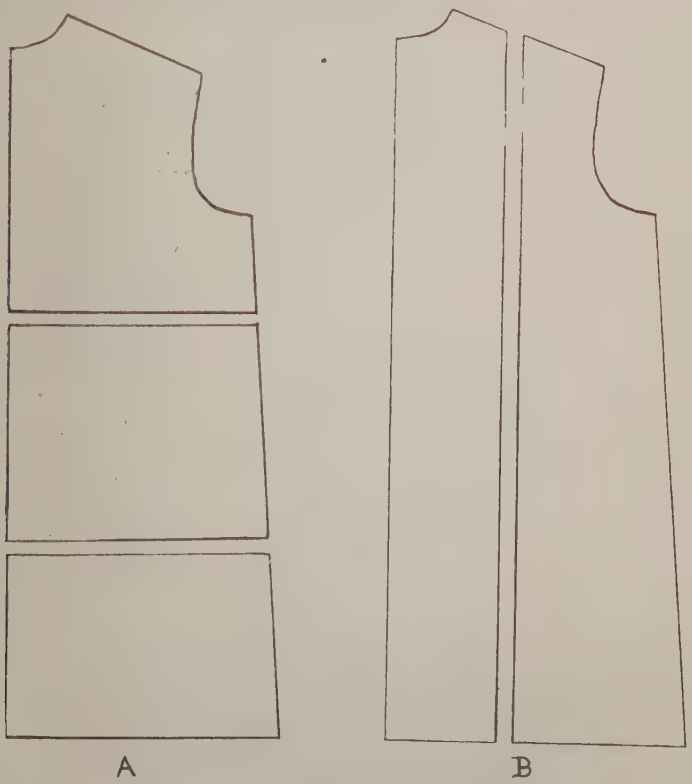

Fig. 15.
A—Method of lengthening dress pattern.
B—Method of widening dress pattern.

taken to change the outside lines as little as possible. For this reason we make changes on the inside of the pattern according to the following directions:

(a) Pattern too long *(Fig. 13-A)*. Fold a tuck across the pattern taking up enough to make it the right length. In a one-piece dress it may be necessary to take one small tuck below the waist line and one above in order to keep a good proportion between the parts of the dress. If the sleeve pattern is too long take a fold above or below the elbow, or both, as is needed to bring the elbow point of the sleeve at the right place *(Fig. 14)*.

(b) Pattern too wide. Fold a small tuck straight down from the shoulder to the bottom of the pattern, making the pattern the right width *(Fig. 13-B)*. If you have chosen the right size of pattern the width of sleeve probably will be all right. It can be made a little narrower by taking up the under arm seam. A fold lengthwise through the sleeve is usually unnecessary, and is likely to spoil the curve at the top of the sleeve.

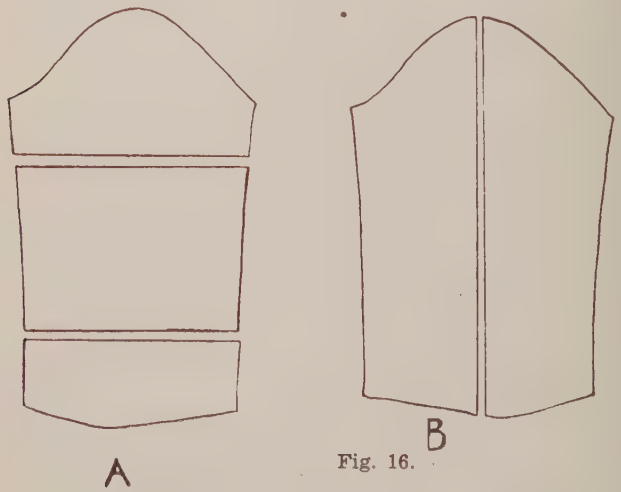

Fig. 16.

A—Method of lengthening sleeve pattern.
B—Method of widening sleeve pattern.

(c) Pattern too short *(Fig. 15-A)*. Slash the pattern across and separate the parts the amount needed to make it the correct length. This slash may be above the waist, below the waist, or in both places as needed. The same rule should be followed to lengthen the sleeve pattern. *(Fig. 16-A)*.

(d) Pattern too narrow *(Fig. 15-B)*. Slash the pattern down from the shoulder in a straight line, and separate the two parts as much as is necessary. The sleeve should not need this alteration. If

Fig. 17.
Method of cutting notches.

the upper part of the arm is very plump, it may be necessary to slash the pattern and separate it a little *(Fig. 16-B)*. The upper part of the sleeve pattern should measure 2 inches more than the measurement of the upper arm.

IV. Cutting

Observe the general rules for cutting which you learned in your first year project, including:

1. Straighten the material.
2. Stretch the material into place if necessary (*See First Clothing Bulletin*).
3. Press the material if necessary.
4. Plan the placing of pattern before doing any cutting. Study the cutting chart which comes with the pattern.
5. In general, place larger end of pattern to cut edge of material, to save material in one large piece.
6. Place pins at right angles to edge.
7. Cut with long, even strokes.
8. Cut notches *out* from the pattern rather than *in (Fig. 17)*.

V. Construction

1. Baste up the dress and try it on to see if it is the right size. The dress should fit smoothly with no wrinkles or folds. It should be large enough to fit comfortably when you are sitting down.

If the shoulders do not fit smoothly they can be taken up or let out at the seams.

If the dress is too large, the underarm seams may be taken up.

The skirt should hang straight, without poking out in front. It may be necessary to put in a small dart at the front underarm to make the dress hang well. *(See First Clothing Bulletin)*.

2. The order of work depends on the style of the dress. Plackets, pockets, neck bindings, or facings may be finished before the seams are sewed up. Press each seam or other finish as soon as it is completed.

3. Seams. For a medium-weight material, plain seams trimmed evenly and overcasted on the wrong side, or plain seams with stitched edges *(See First Clothing Bulletin)*, are good finishes. If your material is not too heavy, you may use French seams if you prefer.

4. Collar and cuffs. Since the use of bindings and facings is explained in the *First Clothing Bulletin*, instructions for making collars and cuffs will be given here.

Collars and cuffs are important, as they are often the main trimming of the dress. We have seen that the collar has a great deal to do with the becomingness of the dress.

Fig. 18.
Method of enlarging collar pattern.

(a) Cutting. The collar of your commercial pattern is planned to fit the neck line of your dress exactly. You should take care not to stretch the neck line while working with the dress. If you wish to cut the neck lower, you must cut and spread the collar pattern to make it large enough to fit the new neck line *(Fig. 18)*.

When you are sure that your patterns are satisfactory, cut the collar and cuffs from the material. As a rule the material is folded on either a lengthwise or crosswise thread, and the center back line of the collar pattern is placed on this fold. Cuffs are cut along the lengthwise thread of the material.

If the collar or cuff is to be double, cut the second thickness by placing the first one on the material. The two right sides should be placed together if there is a right and wrong side to the material, and the lengthwise threads should be matched.

(b) Stitching. A double collar or cuff is made by placing the two right sides together and stitching ¼ inch from the edge with a plain seam. Trim the seam, trim off corners of a square or pointed collar, and clip seam of a curved collar *(Fig. 19)*. Turn right side out, crease exactly on the line of stitching, baste and press. It is then ready to be applied to the dress.

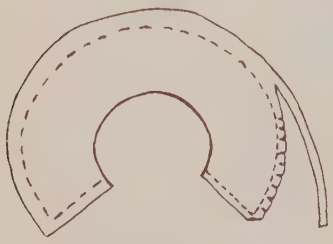

Fig. 19.
Stitching, trimming, and clipping of double collar.

(c) Decoration. A double collar or cuff often has no decoration. It may have one or more lines of stitching around the edge, lace whipped on the edge, or may be trimmed with a simple embroidery stitch or design.

A single collar or cuff must have the edge finished in some way. Bias tape may be used as a binding or facing. The edge (if straight) may be hemmed with a decorative stitch, or may be hemstitched. A fine material may be finished by rolling the edge and whipping on lace with overhand stitch.

(d) Joining. Single collars and cuffs and many double ones are joined to the dress with a bias facing. Pin the collar in place on the right side of the dress as it is to be worn; that is, with the wrong side of the collar to the right side of the dress. Be sure that the center back of the collar is at the center back line of the dress. Baste the collar to the neck of the dress ¼ inch from the edge. Before stitching baste a

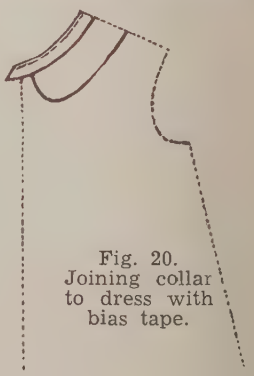

Fig. 20.
Joining collar to dress with bias tape.

strip of bias along the seam *(Fig. 20)* and stitch bias, collar and neck edge together in one stitching. Crease the bias facing over to the inside of the dress, taking care to fold it exactly on the line of stitching. Sew it flat against the dress by hand hemming or machine stitching.

Double collars are sometimes joined by stitching one edge of the collar to the neck edge, turning the other edge under and hemming it down to the first stitching.

(e) Designing collar and cuff patterns. Sometimes you may wish to use collar and cuffs of a different shape than those which come with your commercial pattern. By experimenting with paper patterns cut from newspaper you will find that you can design many different styles.

The foundation for a collar line is the neck line of your dress. Cut this the shape and depth you wish. Many collars look best when joined to a V-shaped neck line.

When the neck has been cut as you wish, fold the dress down the center back, and place this center back line on a folded edge of paper. Pin in place. Mark around neck curve from center back to center front. (The paper pattern may be used instead of dress, by pinning together at shoulder seam.

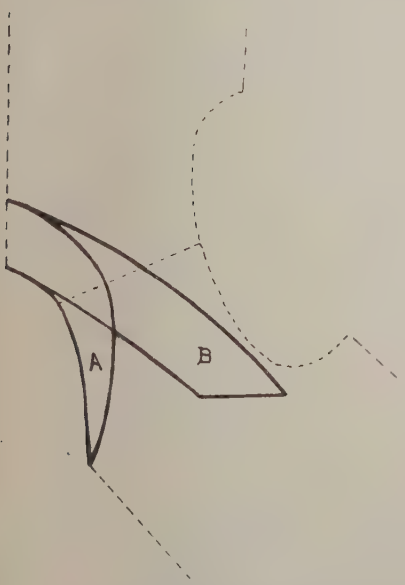

Fig. 21.
Designing collar patterns.
A—Flat collar. B—Rolling collar.

Any collar cut on this curve will fit the neck of your dress, and lie flat. Measure out from this curve the correct width and shape for the collar you wish *(Fig. 21-A)*.

You may wish to have a collar which rolls up in the back rather than one which lies flat. A rolling collar is becoming to most people, and can easily be made from the flat collar by making the neck line straighter. From the shoulder point at the neck, swing the neck line out until it is about half way between the center front and the armhole. Draw in the width and shape of collar as desired *(Fig. 21-B)*. When this straighter neck line is attached to the dress, the collar will roll up in back. The straighter you make the neck line, the more rolling the collar will be.

5. Skirt finishes. If circular or flare pieces are used in the skirt they must be cut and made with great care as they are easily stretched out of shape. Pin the seams, and baste them carefully so that you do not stretch the edges. Be sure that the tension of your machine stitching is loose enough so that the seams are not drawn up and puckered.

6. Sleeves. The sleeve should be put in after the neck finish is completed. Great care should be taken in placing the sleeve correctly in the armseye.

Match the corresponding notches on sleeve and dress, and pin these points together in a plain seam to the wrong side, placing pins perpendicular to the seam line. Holding the sleeve toward you, continue pinning it in place around the top of the armseye from one notch to the other, easing in a little extra fullness.

The sleeve should fit smoothly, but is made a little larger than the armseye in order to give more ease through the upper part of the arm. The sleeve must not be gathered up to fit the armseye unless the pattern allows for extra fullness.

Baste the sleeve in place, still holding your work so that the sleeve is toward you.

Try on the dress to see that the sleeves are correct before stitching in place.

Stitch on the line of basting, and finish the seam by binding with a bias binding. This seam gets a good deal of wear because the armhole fits quite closely. For this reason it is well to bind the seam, even though the other seams are finished by overcasting. A sleeve is *never* joined to a dress by a French seam.

7. Belt. If the dress has a belt, it should be made and adjusted on the dress before the hem is put in. Guides made of narrow bands of the material of the dress, inserted in the seam or stitched to the seam line on each side of the waist line help to keep the belt adjusted at the right place.

8. Hem. This is the last step in making your dress. The collar and cuffs should be applied, sleeves sewed in, and the belt attached to the dress before the dress is evened around the bottom.

Try on the dress and have someone hang it for you. The person who is helping you should measure up from the floor (using a yardstick) the number of inches from the floor you wish the dress to be when finished. She will put in a line of pins around the dress to make an even line parallel with the floor. It will be easier to do this if you can stand on a table.

Turn up the hem on the line of pins, straightening any irregularities in the line, and matching the lengthwise seams in hem and dress. Check the length by measuring the two seam lines to see if they are the same length. Baste the hem near the folded edge to hold it in place.

Sew the hem in place by hand hemming. This looks nicer than machine stitching, and is easier to rip out if you have to change the hem line.

If the skirt is circular or gored, there will be a good deal of fullness at the top of the hem where the raw edge is to be turned under. To take care of this, make small darts at right angles to the edge of the hem, placing them where the fullness naturally falls. Turn them all in the same direction, to make stitching and pressing easier. Press darts in place. Trim hem allowance to even width. Turn in raw edge ¼ inch, and baste hem in place ready for hemming.

On soft materials fullness at the top of the hem may be taken care of by gathers instead of darts. Turn under the raw edge of the hem, gather it by hand or machine, draw up the thread to make the hem fit smoothly, distributing the gathers evenly. Pin and baste in place. Hem by hand.

Problem V

Score Cards to Be Used in Judging Your Work

(Score Cards from U.S.D.A. Miscellaneous Circular No. 90)

YOU should not feel you have completed an article until you have judged it according to one of the score cards given below. Continued practice in using these score cards will make you a better judge of clothing work in general and will help you raise the standard of your own work.

Undergarments

		Possible score	Actual score
I.	*Materials Used, Including Trimmings*	30	
	Hygienic aspects 10		
	Durability of materials 10		
	Laundering qualities 10		
II.	*Workmanship*	30	
	Choice and neatness of seams, hems, finishes, etc. 15		
	Perfection of stitching (hand or machine) 15		
III.	*Design*	20	
	Suitability 10		
	Protection and modesty		
	Comfort		
	Beauty in line and color 5		
	Originality 5		
IV.	*General Appearance*	10	
	Cleanliness 5		
	Pressing 5		
V.	*Relation of Garment Value to Cost in Time and Money*	10	
	Total Score	100	

Patch

		Possible score	Actual score
I.	*Inconspicuousness of Patch*	40	
	Choice of material and thread for patch 10		
	Placing of patch 10		
	Size and position of stitches 10		
	General neatness of work 10		
II.	*Suitability of Type of Patch to Article and Fabric*	20	
III.	*Durability of Result*	30	
IV.	*General Appearance of Exhibit*	10	
	Cleanliness 5		
	Pressing 5		
	Total Score	100	

School, House, or Street Dresses

		Possible score	Actual score
I.	*Materials Used, Including Trimmings*	30	
	Suitability to design and purpose of dress 15		
	Durability of materials 10		
	Laundering and cleaning qualities 5		
II.	*Design and Color*	20	
	Suitability to occasion 10		
	Individuality 5		
	Beauty of line and color 5		
III.	*Workmanship*	30	
	Choice and neatness of seams, hems, finishes, etc. 15		
	Perfection of stitching (hand or machine) 15		
IV.	*General Appearance*	10	
	Cleanliness 5		
	Pressing 5		
V.	*Relation of Garment Value to Cost in Time and Money*	10	
	Total Score	100	

Problem VI

Suggested Outlines for Demonstrations

THESE outlines are given as suggestions for club members and local leaders. Detailed subject matter should be worked out in each case, using the outline as a foundation.

Use and Alteration of Commercial Patterns

Reference

Second Clothing Bulletin, Problem IV.

A *Talks*	B
Introduces herself and partner. Explains purpose of demonstration.	
1. Buying patterns.	1. (a) Demonstrate taking of bust measure.
(a) By age or bust measure. Explanation of method of taking bust measure.	
2. Studying pattern envelope.	2. (a) Point out these features on pattern envelope. Open pattern, and select pieces needed, referring to chart on envelope.
(a) Envelope gives some information about pattern, such as size, amount of material needed, number and kind of pieces in pattern. The pieces needed should be selected, and others replaced in envelope.	
(b) Patterns are marked to show seam allowance, places for joining, etc. The method used varies with the make of pattern. Explanation of two or three methods.	(b) As A explains various pattern markings, show patterns to illustrate points.

	Talks
3. (a) Act as model for B.	3. Altering pattern. (a) Even though the right size pattern is bought, it may need some alteration. Patterns are made to standard measures, but people who use them are not standard. Example given by holding pattern up to A.
(b) Shorten pattern according to method described by B. (Dress, nightgown, and shorts patterns may be used to illustrate various pattern alterations.)	(b) Pattern too long. Explanation of straightening outside line after tucks are folded in to shorten pattern.
(c) Correct pattern as explained by B.	(c) Pattern too wide.
(d) Correct pattern as explained by B.	(d) Pattern too short.
(e) Correct pattern as explained by B.	(e) Pattern too narrow.
Talks	
(f) Altering sleeve patterns.	(f) Demonstrate alteration as described by A.
4. Summary and conclusion.	4. Put illustrative material in order.

Choosing Neck and Collar Lines

Reference

Second Clothing Bulletin, Problem IV.

A	B
Talks	
Introduces herself and partner. Explains purpose of demonstration.	
1. Importance of neck and collar lines in dress.	
(a) They are a frame for the face and their shape and color affect the appearance of the face.	
2. Types of faces.	2. (a) As A explains suitable lines for round face, B tries various neck and collar lines on girl of this type. Actual collars may be used, or samples cut from muslin. They must be good examples of the point you are trying to prove.
(a) Round face. Using round lines for neck or collar lines will add to roundness of face. Long, narrow collars and V-effects are more attractive for the girl who has a round face.	
(b) Long, thin face.	(b) Demonstrate points as explained by A, using suitable neck and collar lines.
	Talks
(c) Demonstrate points as explained by B.	(c) Square face or square chin.
(d) Show that a variety of neck and collar lines can be worn by this type.	(d) Oval or in-between type.
3. Put illustrative material in order.	3. Conclusion and summary.

NOTE: For illustrative material you should have plain, round, square and V-necklines, and collars of various shapes, both flat and rolling. The two girls who are giving the demonstration may act as models if they are the right types, but they will need to have other girls to assist them.

Bias Tape and Its Uses

References

First Clothing Bulletin.

Mimeographed outline: Finishes for Garments.

A *Talks*	B
Introduces herself and partner. Explains purpose of demonstration.	
1. Importance of choosing the right trimming or decoration.	
2. Reasons for use of bias tape.	2. Show two or three garments with attractive trimming of bias tape.
(a) It is attractive.	
(b) It is practical, as it wears and launders well.	
3. Commercial bias tape.	3. (a) Show that tape is cut and folded ready for use.
(a) Saves time, and is easy to apply.	
(b) Can be had in a variety of colors, designs, and weights of material, and should be chosen according to color and texture of material and garments.	(b) Illustrate by showing tape of various colors; of checked, stripe, and fancy designs. Sample cards may be used to help illustrate this point. Show combinations of tape and material, in samples or finished garments, to illustrate good color combinations, and correct weight and texture of tape to use with various materials, as gingham, organdy, voile.
(c) Can be bought in various widths.	(c) Show different widths of white tape available.
4. Home-made tape.	
(a) Can sometimes be made from pieces you have left over from making garments.	
(b) Can sometimes get material by the yard which is more nearly the right color than you can find in ready-made tape.	
(c) Method of making home-made bias; folding, marking, cutting, joining (see First Clothing Bulletin).	(c) Demonstrate points as explained by A. Material with a conspicuous stripe is good to use here. Your material must be on a large enough scale that your audience can see every step clearly.

	Talks
5. (a) Show tape used to finish the edges as described by B. Show that it can be made to fit curves smoothly because of elasticity.	5. Uses of bias tape. (a) Binding. It is used for binding various edges, as curves, straight edges, square or V-shaped corners. Elasticity makes it useful for both inner and outer curves.
(b) Show garments or samples to illustrate use of bias as a facing.	(b) Facing. Bias may be used for facing a straight or a curved edge, to the right or wrong side; for bands of trimming stitched flat on the garment.
(c) Show examples of tape used as decoration.	(c) Decorative uses. Bias may be applied to garments in decorative designs, such as small squares whipped down by hand, tape folded in points, etc. (see outline on Finishes for Garments, and booklets published by bias tape companies).
6. Put illustrative material in order.	6. Conclusion and summary.

Idaho Club Pledge

I pledge my head to clearer thinking,
My heart to greater loyalty,
My hands to larger service,
And my health to better living
For my club, my community and my country.